Feudal Japan AB2

A F *648 *175 takes and there are many possibilities for misunderstanding when interpreters have to be constantly used. Therefore, it is urged that the Ezo learn Japanese. In that way both parties will be able to understand what the other party is saying.

A F *648 *175 177 3. The reasons why the Bakufu has taken control are that the Ezo have a poor standard of living and know little of industry, so that if the fishing is bad they suffer extreme hardship. The Bakufu has great sympathy for this condition and desires to show the natives new methods of work, introduce the customs of Japan, and gradually try to change the customs and manners of the Ezo. Since the prohibition on the use of Japanese has been abolished, all persons including *Otona* and all males should be encouraged to learn and make use of this language. Officials may at times give instructions without the aid of interpreters and the Ezo should be able to respond in Japanese. This is for their own good since it will eliminate the need for interpreters. Furthermore, there are many cases of foreign vessels drifting ashore and at these times the Ezo may be called upon to render help and it would be a great handicap if each Ezo had to be individually told what to do through interpreters. In addition there is only one interpreter and not more than four or five persons among the managers and guards who understand the Ezo language for each 800 Ezo.

And again, while this area is under the Bakufu there will be many officials going and coming and it will be most inconvenient to assign each one an interpreter. So the best thing to do is to have the Ezo learn Japanese. However, learning Japanese does not mean that each one must instantly adopt Japanese clothes or cut his hair and beard as we do. The Ezo are perfectly free to dress as they have always done. It is up to the Ezo themselves whether they wish to copy the customs of the Japanese. If there is such a one and he has learned the Japanese language he shall be granted permission to become a Japanese.

A ●[304] [301] 4. Children, both boys and girls, who have not yet been tattooed or made to wear earrings, are to refrain from such practices during Bakufu administration. There is no law against these practices, however; the Bakufu is just against the idea of inflicting injury on the body of any person. The reason is that those convicted of crime are tattooed according to the seriousness of their act. The second time they are convicted they are punished and the third time they are beheaded. Therefore, injuring the bodies of the innocent is not favored. As for the ban on earrings—the Japanese believe that people with large ear lobes without any marks or scars on them are happy and prosperous. We would like to see both of these practices stopped. If there are people who want to carry on their traditions let them be advised to wait until the *Basho* is handed back to the Matsumae. If those boys and girls who are to receive earrings and tattooes are restricted to those under two or three years of age, they would still be young enough even if they had to wait seven or eight years. Perhaps it will only be four or five years until the *Basho* is handed back to the Matsumae.

A [681] F [826]

A F *648 *175 177 627 It is said that the Ezo have a custom called *Tsuchiuchi* in which people are sometimes beaten to death. But the death penalty may be carried out only after legal action has been taken by the authorities. Any person beating another to death by *Tsuchiuchi* shall not only be accused and tried by Japanese authority, but no matter what his excuses he will be punished and even may be put to death. *Tsuchiuchi* is strictly forbidden under Bakufu administration. On the other hand, it is said that this *Tsuchiuchi* has been used as atonement in disputes by those who have no property to offer. Atonement and *Tsuchiuchi* have been the unwritten law. Therefore, if *Tsuchiuchi* is pro-

distasteful to the Ezo. For example, in 1801, the problem arose of whether or not to execute the death sentence on the *Otona* Tashanishi of Kushiro who had killed one of his own men. Japanese officials inquired of neighboring chiefs as to whether or not the penalty should be enforced. The opinion of the chiefs was in favor of Tashanishi with the added proviso that if he were executed they would rebel.[51] The magistrate's report listed the actual culprit as Rikinkaru son of Tashanishi who while drunk struck the victim with a deer horn which injury led to the man's death. The offender apologized and requested a reconciliation by offering compensation. This occurred in August, 1799, only a few months after the promulgation of the new laws. The case was settled by Bakufu agents in form of a warning to the offender and an explanation that the new laws had not been in force long enough to be understood. The compensation was rejected as being against Bakufu policy.[52] This incident leads to the conclusion that the enactment of law was a difficult problem.[53]

7. THE ALTERATION OF CUSTOMS

The Bakufu policy was first to appease and then to guide and finally to assimilate. But while guidance of the mind is an ideal policy, obtaining quick results from such a policy is another question. However, native guidance being an urgent matter, Bakufu officials strove to alter native customs and to Japanize the daily pattern of life. Those who desired to change customs were permitted to shave their heads and adopt Japanese hair styles and were given Japanese clothes. Japanese style homes were given to industrious persons and their names were changed to sound as though they were Japanese. The Bakufu abolished the old Matsumae prohibitions against the use of hats in rainy weather, straw rain coats and straw sandals, while on the other hand, the use of earrings and tattooing was prohibited. In this way it was hoped to alter the appearance of the natives so that as much as possible their mode of living would look Japanese. It should be added that agriculture was encouraged in an attempt to make the Ezo live on cereals instead of meat[54] while the traditions of *Mekkakiri*[55] and the bear festival were prohibited.[56]

[51] Mogami Tokunai, Akkeshi Ran moshiage (Report on the rebellion at Akkeshi).

[52] Higashi Ezo Kusuri Basho Otona Tashanishi ikken no gi ni tsuki otazune no omomuki sani kotae moshiage sōrō (Reply to your request for information concerning the incident of Tashanishi the *Otona* of Kusuri Basho in East Ezo), *Kyumei Kōki*, Suppl. 6, *SHS* 5: 786-787.

[53] Takakura Shinichirō, Waga kuni saisho no shokuminchi hosei (The first colonial laws of this country), *Hōritsu Shunjū* 5 (4).

[54] Ezochi Goyoshuii shikaimuki mōshiwatasari sōrō.

[55] According to *Hokkaidō Shi* 1: 475, *Mekkakiri* was a ceremony in which "the relatives of the deceased gathered to weep and to beat with sticks or the blunt side of a sword in an attempt to forget their grief." It is also called *Mekkauchi*. *Mekka* means "the back of a thing" and *Uchi* or *Kiri* probably

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

304
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A TATTOOED WOMAN

[p. 44]

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

CHAPTER VII

WOMEN AND THEIR TATTOOING

The first thing which struck me on coming to Ainu-land, as indeed it has struck others before and since, was the dreadful tattoo markings to be seen on the women, particularly round their mouths. To me it looked hideous, while by them it was, no doubt, thought to enhance their beauty. Seen at a distance, it makes them look for all the world like men. It is placed on the lips, hands and arms, and in some districts across the forehead as well. The custom will soon be a thing of the past, as none of the children are now being tattooed. It is done by incision as among the Melanesians, and not by pricking, as among the Japanese. As long as thirty years ago, and from time to time since, young women have on occasion come and asked me to take the marks out for them if possible. They had begun to look upon the practice as a sign of barbarism and were growing quite ashamed of the old custom. I was sorry for them, but having been cut in with knives, they were marked for life. Some of them even wept when I told them it was impossible to remove the stains. I will give an example of a conversation I had one day with a woman about twenty-five years of age.

Self. You have something you wish to say to me. Please tell me what it is.

Woman. Yes, Sir. I have come to ask you if you will kindly take out my tattoo marks.

Self. But why do you wish to have them removed?

2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

304 563 *Woman.* Oh, Sir, I'm ashamed of them. They mark me off from the Japanese as a being apart from themselves and they look down on me as something inferior.

Self. What makes you think the Japanese look down on you for being tattooed?

Woman. They do. I feel it. They speak to me in the lowest of coolie language. They seem to treat untattooed people better than they do those tattooed. Please take it out for me if you can.

Self. But why did you have it done?

Woman. I didn't, Sir. My mother did it all, and it was begun when I was very small and continued till I grew up.

Self. Oh, I see. I am very sorry, but I have already asked a good city doctor about it, and he tells me that it has been cut too deeply into the skin, and as the colouring is indelible it cannot be removed.

304 The poor woman was greatly distressed and left my room weeping bitterly. She wanted to raise herself to the level of her Japanese sisters, but the tattoo marks kept her back. And even when I told her that, did she show herself worthy, the tattoo would be no greater stumbling block to her than the blackened teeth of old-time Japanese women were in their case, she would not be comforted. Yet notwithstanding all this, strange as it may appear, even now, when having a dance or friendly meeting among themselves, the young women at times don their ornaments and paint each other with Indian ink; but as soon as the fun is over they go and carefully wash it all off again and return to normal. We have often seen this done in the back quarters of our home in Sapporo.

304 177 Right from the very beginning, I tried to get the women to leave off this custom, but I soon found my-

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

self up against a very difficult problem, and had to go along with great caution. Later on, when the women brought their babies to me to name, I used to say, "Do you want your child to be brought up like a Japanese girl or an Ainu maiden? If she is to be tattooed like an Ainu and so kept out of sisterhood with the Japanese, I will give her an Ainu name, but if you prefer to have her like her Japanese sisters she shall have a Japanese name and not be tattooed." This worked the miracle and soon they began freely to ask for Japanese names, and thenceforth the tattooing became far less frequent and has now ceased altogether.

I suppose one will never get to know the real origin of the custom. Sitting by the Ainu hearth, I have heard the matter discussed. But not with much satisfaction. Thus I heard one person say to her companion, "Our grandmothers tattooed themselves because the old pit dwellers of Hokkaidō were so ornamented. Our people thought it so beautiful that they imitated them." "No, not so," said the other, "but when our ancestors fought with those pit dwellers, they took a lot of the women prisoners and tattooed them as their wives were, so as to know them again if they ran away." And so the controversy went on. But leaving further stories till later, I will now show how the tattooing is done.

Some birch or ash bark is taken from a tree and put into a pan where it is well soaked. After this a fire is made under a pot into which all has been put, and it is well boiled. When done, more bark is brought and burnt under the pot till the bottom is well blackened. When this has been thoroughly done, a woman takes a small sharp knife, cuts a few gashes into the part to be tattooed, then takes some of the soot from under the pot on her finger and rubs it well in. She next takes a piece of cloth, dips it into the decoction in the pot, and with it washes the part operated on. The centre of the upper lip receives the

2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

304 first touches, then the lower lip, and so on alternately till the tattoo reaches almost from ear to ear.

304 585 But we ask what is the real significance of the custom? Briefly I take it to be the wedding ring, but it is worn round the mouth instead of on the finger! I am quite convinced that it means taboo, though the Ainu seem to have lost that idea now, while in practice it is really so. I have on several occasions been called upon to arrange marriages for the people, and whenever things have gone on satisfactorily, I have noticed that the bride goes and has her tattoo finished round her mouth, and this is never completed till one has been betrothed or married. When the tattoo has been finished, all know that she is a married woman. She is set apart. Her fingers and arms are then done. So henceforth her mouth must speak only for her husband, and her tattooed hands and arms must work now for him and her offspring. But I must say that this custom is not always safe, for I have seen many with very swollen and sore lips after the tattooing has been done.

888 304 I was travelling a long time ago through the forest when far away in the interior I came across a tiny hut, standing quite by itself on the bank of a small stream. It was, as I thought it would be, a lodge set up there for an old person to die in. On going to look, I saw a very aged woman sitting by the hearth, stripping fibre from elm bark, with which to make cloth. She was quite blind but could do this very nicely. It was an old custom to place the very old people in little huts and feed them there till they died, on which event the place would be burnt down. The custom is dead now [178] and will not be revived, I hope. I thought it was a very cruel thing to do, but they did not seem to think so at all and quite expected it to happen to them if they lived too long. I entered the hut and sat down opposite her, as I wanted all the information I could get about olden times, which one could not hope to

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

obtain from the younger generation. She told me she 304 ●
was ninety years of age, which I could well believe. I 888
was seeking information about tattooing. So I said [115]
to her.

Self. Your mother tattooed you very cleverly. I have never seen it better done. (This seemed to please her).

Woman. Ah, yes. My people took a pride in this when I was a child. But now, alas, the customs have changed.

Self. Yes, indeed. Let me see now, what was this tattooing called when you were very small. What did your grandmother, for instance, call it?

Woman. Ah, yes. Its old name was *sachi-piri*, and this means "Blackstone wounds."

I was delighted to get this word, for I had never heard it before. It carried my thoughts right back to the time when the Ainu used obsidian knives. And this linked them up with the stone age. It was a ringing echo from the past. I spent a very profitable hour with this old lady and she told me she had also some tattooing done on her back, but this was done in order [757] to take away some pain she had there. She could tell me nothing about the origin of the custom.

I used to try my very best to get the Ainu mothers 304
to promise not to tattoo their girls, but to bring them [177]
up as the Japanese mothers did theirs. But it was in vain. Old customs die hard. And, they said, "When Aeoina the divine and his sister came down from heaven, the latter was tattooed, and before her departure hence she introduced the custom among the Ainu women." When some of the children or younger women began to rebel against the custom, both men and women intimidated them. The women said, "The divine sister of Aeoina taught us that if any woman marries a man without first being tattooed in a proper

2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

304 manner, she commits a great sin, and when she dies will go straight to hell." The men said, "Untattooed [775 women may not take part in any feast, for to do so 562] would mean dishonouring the gods and men alike. Indeed, it would bring down the wrath of heaven upon both themselves and the assembled guests. Women untattooed go to hell when they die, and upon getting there the demons assemble with big knives and do all the tattooing at one sitting." This indeed, would be very painful.

One day I heard the following statement made as to the reason for tattooing the girls and women: "There is a good deal of bad blood in women which must be taken out. Tattooing was therefore introduced as a means of letting some out and so keeping the body strong." Another person said, "Tattoo marks are placed especially upon the lips and arms because [753 they are the most conspicuous parts of the body. They 776] are put there to frighten away the demons of disease. Now, the wives of the gods of heaven are every one of them thus tattooed, so when the demons come and find the Ainu women marked in the same way they mistake them for goddesses and forthwith flee away." Again they say, "When the eyes of old women are growing [753] dim, they should retattoo their mouths, for thereby do they strengthen their eyes." And once more. "Should contagious disease strike a village, the women should retattoo one another, and this will drive the demons away."

304 What ingenuity! What artful stratagems they 178 have worked up to save the life of a dying custom! But all is in vain. The rapidity with which things have progressed here since the Japanese have taken a real and kindly hold on matters is phenomenal. Since 1876, when I first came to Hokkaidō, things have gone on so rapidly that when comparing Then with Now I feel myself to be a very Rip Van Winkle.

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

On walking through the forest one evening with an Ainu chief, we had to pass through a marsh, and I was much struck as we went along by a peculiar and very loud noise coming from among the reeds. So loud was it that we could not carry on any conversation, for if we attempted to do so the noise was immediately enhanced. *Oat, oat, oat,* came the croaks from every direction. And "Beasts, beasts, beasts! Demons, demons, demons!" answered the chief in return.

On reaching home, by which I mean the chief's hut, I seated myself on an empty *sakè* tub which served as my chair, and began to question him as to who the "beasts" and "demons" were, who were making all that noise. "Ah," he said, "they are demon frogs." And so he, his wife and I spent a happy evening discussing this matter. Said he: "If you will catch a marsh frog and examine it, you will find marks on it resembling the tattooing of women. They sprang from a woman who was cursed by the gods and punished by having her body changed into a frog and her soul into a demon. All that is left to show that it was once a woman are the slight traces of tattoo marks which by a careful scrutiny may be found on its hands (fore feet)." It was very pathetic, sitting there listening to such folklore, cited and thoroughly believed in by this old man and woman. The following is another story:

"In olden times there were a man and woman who became husband and wife. After a few months they did not get on well together. This was because the woman was a bad character. She was disobedient to her parents and in the end bewitched them so that they died. She also killed her husband in the same way. In the course of time she married no less than six husbands, every one of whom she killed by her wicked spells. But God observed all this and was angry with her. He therefore punished her by turning

2: Batchelor M-5 (1877-1924) 1927
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304 539 her into a frog and casting her far away into a marsh. At the same time He said to her, 'O thou wicked woman, I indeed made thee good in the beginning, but thou hast lived an abominably iniquitous life; thou hast not only slain thy father and mother but thy husband besides and several others. I am therefore now turning thee into a frog. Thou shalt henceforth live in marshes and on the edges of lakes and ponds, and thou shalt become a fiend. Thou shalt spawn young frogs and hop about in the slime of the most filthy places. If thou shouldst venture into the dwellings of men, they will without more ado knock thee on the head and throw thy carcase away.' So spake God.

825 304 539 "This, then," said my chief, "is the true account of the origin of frogs. It is because a woman was the ancestor of these creatures that they have the tattoo marks on their hands. Now, there are some people who, out of sheer pity, say in so many words that frogs are divine; but they are not so in reality. They are demons. Yet as they were once human, and followed the customs of men and women, they still go to the Main Island of Japan every winter to market. When they return they eat, drink and make merry in their dwelling places. This is the noise one hears in the spring time—*Oat, oat, oat.*"

In continuing his lecture the old man said, "Frogs are called by three names which are: 'Dwellers among reeds,' 'Dwellers in lakes' and 'Creatures which go on trade visits.' As a whole class they are called 'Hoppers' and 'Hop-and-eaters.' They are given the last name because when they see flies or other insects upon which they feed, they open their mouths, blink their eyes, hop forward and suck in their prey. It is because they go to Japan in the winter that they are named 'Creatures which go on trade visits.' Those we have just heard in the marsh have now returned and are making merry."

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

Before retiring to our rest, the chief said he would give me just one more legend connected with tattooing. 539

"Once upon a time a beautiful little sparrow threshed out some millet, placed it in six tubs, and set it by the east end window to ferment. After a few days had passed, the gods desired to partake thereof. The scent of the brew filled the whole house. When it had been strained and the time appointed for the drinking feast had arrived, a great multitude of gods were brought in and the feast was well furnished with guests. There were eagles and jays, crows and water ousels, fishhawks and ravens, and many other kinds of birds. All rejoiced greatly over the delicious wine. While they were drinking, the jay stood up and danced before the company. He went out of the house and when he returned he had an acorn in his beak which he dropped into the vessel. This improved the wine greatly and the gods were delighted. After this the raven danced. He also went out, but when he returned he had a piece of dirt in his beak which he brought and dropped into the wine. This spoiled it and caused a great uproar. It really seemed as though the poor raven would be torn to pieces. The guests therefore went out and called the woodpecker and asked him to come in to mediate. But he said, 'O sparrow, you made wine, but you did not invite me to your feast. And so I will not now come in to help you, even though the quarrel be so great.' After this they sent for the snipe, but he returned the same answer. As no one could be found willing to mediate, the poor raven was killed."

When I told the chief that I did not see where the tattooing business came in, he said he had quite forgotten and had given me the wrong legend, and he forthwith dished up this: "When God had finished the work of creation, He made a sparrow and placed him on earth. Whenever the people pound their millet, this bird comes and gathers up that which is scattered over 539 304

2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

539 the sides of the mortar and eats it. This is why he is
304 called 'Little millet eater.' Now, when God had finished His work and was about to return to heaven, all the birds determined to make Him a farewell feast. But the sparrows were not informed of this, and when the time came they were very busy tattooing themselves. However, as the day fixed had arrived, the birds and bears and all other creatures arose early in the morning and set out to say goodbye. The sparrows, hearing much ado, inquired as to what it all meant, and upon learning the cause, left off their tattooing before it was finished and went with the rest, for there was no time to lose. Therefore, as may be seen even at the present day, the sides of the mouth were not touched but only the upper part of the beak was tattooed. This may be seen even now if the beaks of sparrows be examined." And so ended another very pleasant evening with the Ainu.

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

Ari. That I cannot tell. 825

Selj. If not, did an eagle find human babies somewhere, seize them with his talons and carry them off and rear them as his own?

Ari. I do not know. My people have not told me.

Selj. Well, I do not see anything resembling an eagle about you. What is that on your face, a beak?

"No. It is a nose." "What is that on your head; feathers?" "No; hair." "So it is! So you have no feathers, and your voice is certainly not at all like the screech of an eagle; it is more like the growl of a bear sometimes. And I don't for a moment suppose you have ever heard of your ancestors having laid eggs, have you?" He said he had not, nor had he seen people half bird and half man. Evolution in this sense was not known to him. The end of it all was that he concluded that the Ainu, in so far as the present race is concerned, belonged to the genus homo. Mr. Ari went away quite happy and some time later became a Christian.

A few years after this, Mr. Ari came and asked me 584
to find him a wife, as he wished to make himself a home, and, he said, there were no young girls in his hamlet from whom he might choose. After a good deal of looking round, I managed to find a pure Japanese young lady who had been adopted by an Ainu woman in infancy and brought up as her own child, [304 ●
excepting that her foster parents did not tattoo her. 597]
It has been a very happy union and today they have a family of 11 children, one having died in infancy. The eldest daughter is at present with us doing cooking, and the eldest son is a veterinary surgeon. Another son is in the army, and another daughter is a dressmaker.

The Ainu have a good deal to say about eagles at 825
times, and the following legend is thoroughly characteristic and contains a very mine of old world lore.

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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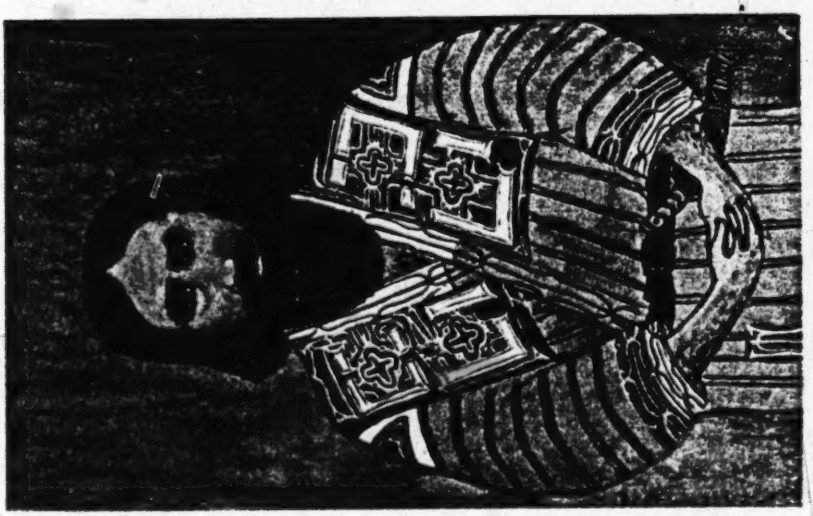
YAI-MAH
Drawn by T. Katahira, an Ainu



KUTRI
Drawn by T. Katahira, an Ainu

[p. 436(A)

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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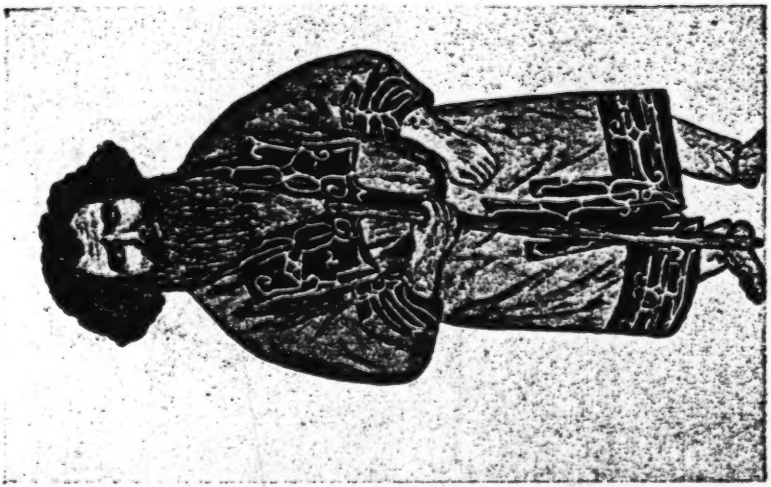
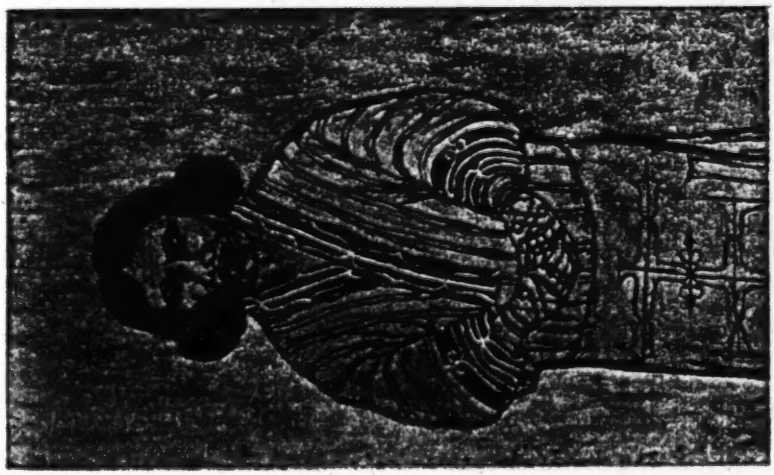


WENKU OF THE STIFF ARM
Drawn by T. Katahira, an Ainu



ARA-SHIK OF THE WEAK EYE
Drawn by T. Katahira, an Ainu

[P. 440(A)]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

PERSONAL APPEARANCE.

114 In describing the Ainos it must be said that, unless otherwise stated, the word Aino, as used by the present author, is restricted to the Ainos of Yezo. The importance of this distinction may be seen by comparing the group of so-called Tsuishikari Ainos (Pl. LXXXII), and the single and very excellent type shown in Plate LXXXIII, with the group of Yezo Ainos from Abashiri in Plate LXXXIV, and in the succeeding illustrations. In the Abashiri group the man sitting cross-legged near the the middle undoubtedly belongs to the Tsuishikari type. The latter came from Sag-
[361 halin in 1875 and settled in the rich valley of the Ishikari to the num-
166] ber of seven or eight hundred. They were visited by Mr. J. M. Dixon*
[131] in the year 1882. At that time he found them about 13 miles from Sapporo, at the junction of the Ishikari and Toyohira Rivers. When I reached Sapporo in 1888, intending to visit them, I learned that they had all moved to Atsuta, about 26 miles from Sapporo, on the Ishikari. Unfortunately I was unable to visit them, but through the courtesy of Mr. H. Sato, of the Sapporo Agricultural College, I was able to secure a valuable collection of articles from them, which are now in the Museum.

302 The Tsuishikari Ainos differ in several respects from the Ainos of Yezo. The men are distinguished by a peculiar manner of shaving the hair back from the forehead. Mr. Dixon says they also "cut their hair at the back into the neck." The women have bright, pleasing faces,
142 and tattoo the mouth, like the Yezo Ainos, with a broad band reaching
304 well to the ears. Their utensils differ slightly from those found among the Yezo Ainos, and their language is similar, but not quite the same.
415 The two wooden dishes represented in Fig. 60 are quite different from
[197] any which I saw among the Yezo Ainos. The one marked 150774 is said to be used as a rice bowl. It is 12 inches in length. The other,
142 150777, is presumably a fish plate. The Ainos are characterized by a strong growth of hair about the legs and body, long black hair on the head, and heavy beards. Writers have occasionally asserted that the Ainos are not generally more hairy than other people, but I have elsewhere shown how such an error might be explained. My own observations of what I regard as a purer Aino stock than is usually seen by travelers in Yezo, have convinced me that great hairiness of the body is a strong characteristic of the Aino men, and the evidence of this is to be seen in the photographs which I have brought home.

The Ainos are small in stature, although rather larger than the Japanese. They are more strongly built, and doubtless endowed with greater powers of endurance. In color they are rather brown than yel-
[515] low, but scarcely darker than the Japanese. On this point, however, it is difficult to speak with confidence, for they do not bathe or wash, and the natural color of the skin is not often seen. The hair and beard,

* Trans. Asiatic Society Japan, XI, 33-50.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

which are thick and bushy, are allowed to grow to full length, and they are never combed or brushed. Consequently an Aino at home presents a very uncouth appearance. Nevertheless, it is evident enough that most of them would be fine-looking men if they could be induced to bathe, comb their hair, and put on good clothes. Although ignorant and superstitious, they do not look like savages or barbarians. Their manners are gentle, their voices soft and pleasing.

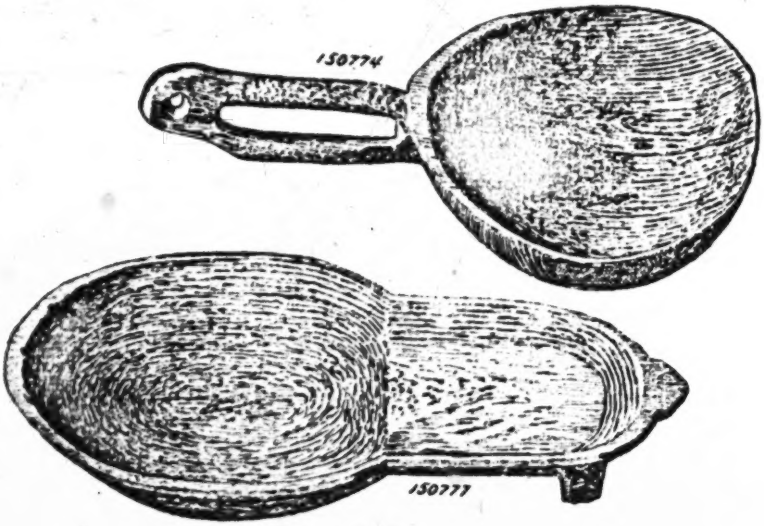


Fig. 68.

RICE-BOWL AND FISH-PLATE, TOUSHIKARI AINOS.

Good types are shown in Plates LXXXV–IX. The hairiness of the body is best shown in Plates LXXXVII–IX. The old man (Pl. LXXXIX) at the door of his house is covered with long hair on the breast and shoulders, which is much more conspicuous than appears in the photograph. The young women are often comely and attractive. The young girl (Pl. XC) is not devoid of the many feminine instincts of a coquettish society belle. But she was capable of making a good bargain for the work of her hands, as I found when I purchased some of her embroidery.

The Japanese in Yezo are quick to recognize the good qualities of Aino women, and many of them marry Aino wives. As the women grow older, they quickly lose the bloom of youth, becoming worn and wrinkled, no doubt from the exposure and hardship of their rough lives. Two good types from the northeast coast are represented in Plate XCI.

The faces of the women are disfigured by tattooing around the mouth, the style of which varies with the locality. Young maidens of six or seven have a little spot on the upper lip. As they grow older,

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

this is gradually extended until a more or less broad band surrounds the mouth and perhaps extends in a tapering curve on both cheeks toward the ears. The arms also are tattooed in various patterns. The tattoo marks are made by cross-hatching the skin with knives, which they get from the Japanese. Into the cuts thus made the soot of burning birch (*kaba*) bark is rubbed, which is collected on the bottom of a dish held over the fire. The color of the marks thus made is distinctly bluish, and for this reason it does not show so conspicuously in photographs as it appears to the eye. The width and extent of the tattoo marks, as well as the depth of the color, is different in various parts of Yezo. In the north it is a narrow band on both lips, not very conspicuous, as shown in the picture of two young women of Tokoro, Plate XCII. At Ohotsu, on the southeast coast, the bands are wider, but not much extended on either side of the mouth, and the color is almost black. This pattern is seen also about Urap (Pls. XC and XCIII.) In other localities the band is very broad and well extended towards the ears, as shown in Plate XCIV, but in this case the color is in wavy lines and not deep.

On the road from Tamakomai to Sapporo I met two women with vertical tattoo marks on the forehead between the eyes. This observation was only casual and therefore not entirely satisfactory, for I supposed it would be possible to further verify it by visiting some of the villages in that region. This I was unable to do. But the practice of tattooing the forehead has been noted by other observers. Mr. Batchelor has casually mentioned that the Aino women "in some cases tattoo their foreheads." This, as well as an allusion to the fact by Dr. Scheube, confirms my own observation. Prof. H. E. Stockbridge, with whom I have since spoken on the subject, informs me that he has frequently noticed this form of tattooing, and that it seems to be most common along the west coast.

The tattoo marks on the arm are best shown in Plate XCV, which represents an old woman of Tokoro. The patterns vary greatly in different cases, but they all have the same general character of alternating horizontal lines and crossed lines.

The origin and significance of tattooing among the Ainos is obscure. It seems to be merely an inherited custom without any recognized object.

STAGE OF CULTURE.

Probably few who read these lines have ever seen the lower stages of human savagery and barbarism, still less have they an adequate conception of the physical and moral condition, or of the manner of life, which characterizes the lower types of human existence. The American Indian is a picturesque character as we think of him roaming over plains and through forests, hunting the buffalo and other wild animals, sleeping peacefully in his wigwam, and enjoying the fruits of a luxuriant soil. But come nearer, and we find that the hunt is for

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

142
304
302
301
531
291

AINO GIRL, URAP.

[Facing p. 442 (F)]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

142
302
304
291

AINO GIRL, URAP.

[Facing p. 442 (J)]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

126
301 about. The beads are of Japanese manufacture, the plate of unknown origin. Ainos of Yezo, 1888. 150706

The women are unwilling to part with their beads, which they seem to value either as heirlooms or as sacred treasures. Six dollars was once refused for a string smaller than this, although the people are extremely poor. All such ornaments have been obtained by trade with the Japanese, and many of them seem to be quite old. (A similar necklace shown in Pl. XC.)

Earrings.—Made of silver, with blue glass beads. Worn by the women. Specimens are of medium size, 3¼ inches in diameter, of Japanese manufacture. (Similar earrings shown in Plates XCIII and CIV.) Ainos of Yezo, 1888. 150707

Earrings.—Made of white metal. Worn by women; 2¼ inches in diameter. Ainos of Yezo, 1888. 150708

126 *Wooden plate.*—A round plate with carved pattern inside. Diameter, 7 inches. Ainos of Yeterof, 1888. 150708

Wooden plate.—A round plate with carved pattern inside. Diameter, 7 inches. (See Fig 74.) Ainos of Yeterof, 1888. 150709

Wooden plate.—A square plate with rounded corners; inside carved; 12 inches square. Ainos of Yeterof, 1888. 150710

Wooden plates.—Two square plates, with insides carved. Respectively 9½ and 8 inches square. (See Fig. 74.) Ainos of Piratori, Yezo, 1888. 150711

Winders for thread.—Flat pieces of carved wood of various shapes, used for winding thread. Ainos of Yezo, 1888. 150712

Teacup holders.—Patterned after similar articles used by the Japanese. Made of wood, carved. Ainos of Yezo, 1888. 150713

Cloth neck band and ornament.—A simple band of blue-black Japanese cotton three-
[301] quarters of an inch wide, with button and button-hole to secure it around the neck. In front a nearly square flap hangs down about 1½ inches, on which a small silver ornament is displayed. Worn mostly by children. Ainos of Yezo, 1888. 150714

Tattooing knives.—Ordinary Japanese knives with blades 3 to 3½ inches in length in plain wooden handles. One of the blades bent near the end. Ainos of Yezo, 1888. 150715

[304] *Kabo bark.*—Birch bark used to make the soot used in tattooing. The bark is burned and the soot condensed on a dish held over the flame. The soot is rubbed into the cuts on the face and arms, giving them a permanent somewhat bluish color. Ainos of Yezo, 1888. 150716

Wooden dish.—Oblong, with rounded ends. Length, 6 inches; width, 3½ inches. Ainos of Yezo, 1888. 150717

Chopsticks.—Made by the Ainos, who doubtless learned to use them from the Japanese. Ainos of Yezo, 1888. 150718

[412] *Needle.*—Used for making fish nets. Made of wood (See Fig. 85.) Ainos of Yezo, 1888. 150719

Mokuri.—A musical instrument played like a jew's-harp, except that the reed is made
[534] to vibrate by jerking the string with the right hand while the instrument is held in front of the mouth, not against the teeth, between the thumb and finger of the left hand, the cord pressing around the little finger. (See Fig. 80.) Ainos of Yezo, 1888. 150720

Bark dishes.—Made of birch bark, the edges bound with bark fiber over strips of wood. Ainos of Yezo, 1888. 150721

[415] *Wooden spoons.*—Various shapes and sizes, with long handles often curiously shaped to represent small branches sharply bent at the joints. Used for cooking and for eating. (See Fig. 75.) Ainos of Yezo, 1888. 150722

Wooden flat spoons.—Shaped like small spatulas; upper surfaces carved. Used for eating. Length, about 7 inches. (See Fig. 75.) Ainos of Piratori, Yezo, 1888. 150724

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

could make out my surroundings clearly enough. There was an old man, perfectly naked, with a fine head, long white hair and beard, sitting on the ground among a mass of sea-weeds, which he was disentangling and packing. Two young women and two young men, with bright, intelligent eyes and high cheek-bones, were helping him in his work. In their quiet, gentle way they all brought their hands forward, each rubbed the palms together, and, lifting the arms, slowly stroked their hair, and the men their beard with the backs of their hands, while the women rubbed the first finger under the nose from the left to the right. This is their salutation, and it is most graceful. They seemed pleased to see me, and asked me to sit down. As there were neither chairs nor sofas, stools nor cushions, I squatted on the ground.

AINU WOMAN SALUTING.

Most Ainu of Volcano Bay understand Japanese, and they also speak it, interpolating Ainu words when necessary, so I began a conversation. My presence did not seem to disturb them or arouse their curiosity, and, beyond gazing at the mother-of-pearl buttons on my white coat, they did not appear to be struck by me. Evidently the buttons were much more interesting to them than the person who wore them. Now and then they uttered a few words, but whenever one spoke some of the company seemed to be angry, as at an impertinence or a breach of etiquette. Men and women wore large ear-rings or pieces of red or black cloth, which added a great deal to their picturesqueness; but the women were disfigured by a long moustache tattooed across the face from ear to ear. Rough drawings adorn the arms and hands of the women, and some of the younger females would undoubtedly be fine-looking if not disfigured by the tattoos, for they carry themselves well when walking, and possess comely features. Judging from appearances, I should think them very passionate.

Coming out of the hut I saw a scene which I shall never forget. Two naked boys, covered with horrible skin eruptions, had got hold of a large fish-bone, out of which they

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

were endeavouring to make a meal. Round them were gathered about thirty dogs, wild with hunger, barking furiously at the frightened children, and attacking and fighting them for that miserable repast.

I walked along the beach, and endeavoured to make friends with some of the Ainu who were less shy than the others. One little girl was especially picturesque. She was only about ten, and her large eyes, tanned complexion, white teeth, the tiny bluish-black tattoo on her upper lip, her uncombed long black hair flying around her, and her red cloth ear-rings, made her indeed one of the quaintest studies of colour that I have seen in my life. I got her to sit for me; and while I was painting her, an old man, the chief of the village, dressed up in a gaudy costume, with a crown of willow shavings on his head, came to me and made his "salaams." He bore the name of Angotsuro, and before all his salaams were over he found himself "caught in the action" in my sketch-book. Many of the villagers had collected round, and one of them, a half-caste, expressed the wish that I should paint the chief in colours, like the picture of the girl. I asked for nothing better, and started an oil-sketch of him. The excitement of the natives who were witnessing the operation grew greater and greater as each new ornament in the chief's dress was put in the picture. Some seemed to approve of it, others were grumpy, and apparently objected to the picture being taken at all. The *séance* was indeed a stormy one; and though the chief had his regal crown knocked off his head two or three times by the anti-artistic party, he sat well for his likeness, especially as I promised him in Japanese, that when the picture was completed he should be given a few coins and two buttons off my coat.

It was while portraying him that I noticed what extraordinary effects colours produce on those whose eyes are unaccustomed to them. A man in the crowd would get excited, and open his eyes wide and show his teeth every time I happened to touch with my brush the cobalt blue on my palette. Other colours had not the same effect on him. His eyes were continually fixed on the blue, anxiously waiting for the brush to dip in it, and this would then send him into fits of merriment. I squeezed some blue paint from a tube on

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

Unfortunately, the Ainu of this region[1] are not very numerous, and constant intermarriage among near relations has proved detrimental to the race. However, a glance at them is quite sufficient to show the difference between them and Ainu of other tribes. They are not so picturesquely arrayed as their more western brothers, and the large Japanese brass and silver earrings, as well as the glass bead necklaces which make such a brave show yonder, are replaced here by

AINU WOMAN OF FRISHIKOBETS, ON THE TOKACHI RIVER.

rough bone or wooden ornaments. Men and women in summer are almost entirely naked, and all children are clad in their own bare skins only. Their winter garments are made of bear and deer skins. Some peculiar snow-sandals, made of the bark of a kind of ash-tree called *shina*, are sometimes worn over the winter salmon-skin boots or moccasins. The Ainu make their ropes out of the bark of this *shina*, though often young vine stems are used for the same purpose. River fishing-nets are generally made of young vines twisted. They are of the roughest description, and are only fit for

1 [i.e., the Tokachi River region --Analyst]

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

Oakan River. The Oakan joins the Kutcharo River not far from the sea.

The descent was easier than the ascent, and I put up at a small tea-house, the only one in the place. The landlord promised to get me a good pony early the next morning, but, like a true Japanese, he did not keep his promise. He called me at 5 A.M., saying that the pony would be ready in a few minutes, and at 9 A.M. the quadruped had not put in an appearance; and after numberless excuses, compliments, bows, and lies, the landlord acknowledged that no ponies were to be had. I gave my luggage to a railway *employé*, who undertook to bring it back to Shibetcha, and I started on foot for Lake Kutcharo. From Yuzan a track across the mountains goes due north to Abashiri, on the north-east coast. I went in a south-westerly direction, and as on the previous day from the summit of Yuzan I had noted the position of Lake Kutcharo, I had no difficulty in finding my way there; in fact, I came upon a small Ainu track leading to it. A delightful walk of ten miles in the forest took me to the Ainu village of Kutcharo, on the borders of the lake of the same name. The village is a miserable one; it differs from all other Ainu villages in its huts, which have semicircular roofs instead of angular ones, as is the case with the Ainu of Volcano Bay and of the Saru and Tokachi Rivers. I entered some of the huts, and in a few minutes I was surrounded by the small population—I daresay about twenty souls, all included—whom I led out into the open air to see what they were like. They appeared to me smaller than other Ainu, and their bones were less massive; they were not so hairy, and more inclined to baldness. Their garments were wretched, and resembled those worn by the Tokachi Ainu; namely, a few rags held together one could scarcely say how. Women were tattooed on their lips and arms, but less extensively than are those of other tribes, and the tattooing was not so accurately done.

Other Ainu whom I met in the forest in the neighbourhood of this village bore the same characteristics, and everyone seemed to be curiously melancholy and depressed. An Ainu existence is certainly not one's ideal of comfort and hilarity, but their gloom and melancholy seem to me to be purely racial and congenital.

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yellow, or brightly-coloured handkerchief, of Russian manufacture, is tied round the neck and another round the back of the head, and this makes the women look like Italian peasants. As the gown is worn usually loose it has the identical shape of a dressing-gown; it is ornamented with yellow feathers of puffins round the neck and the edge. Both men and women wear either moccasins, or long boots made of sealskin, with the fur inside, or else they wear salmon-skin boots, like the Ainu of Yezo. No woman that I saw at Shikotan had a moustache tattooed round her lips, or any tattoo marks on her arms. Very few of them wore earrings, though all had the ears bored for that purpose, and had worn them. The earrings which they possessed were mostly strings of coral beads and metal ornaments of Russian manufacture, which, like the brightly-coloured handkerchiefs, they had received in bartering with the crew of a sealing schooner. Since they have been at Shikotan the men have been presented with old caps and overcoats, similar to those of the Japanese police. Previous to this, however, when the Kuriles were under the rigid Russian *régime*, the Kurilsky Ainu men were compelled to trim their hair and beard, which was the first step taken by the priests of the Coptic Church in Christianising these nomadic barbarians. When this hair-dressing order was complied with, as the first link of the chain, the Coptic creed was enforced on them, and the barbarous Kurilsky Ainu became well-trimmed orthodox Christians.

At Shikotan, as it is, fishing on a small scale is their main occupation, praying the next, and Jacko, the chief of the village, is the high priest. Jacko's predecessor, in fulfilling the duties of this high post, was a man who had dropped his Ainu name, and had been baptized as Alexandrovitch. His house is now occupied by Jacko. It is the first on the right-hand side when the village is entered from the harbour side, and it is larger than any of the others; it is built of wood instead of rushes and reeds. The interior is divided into two rooms, and in the second are three stands, the middle one of which has a cross on it. On each of these stands is a Russian Bible, with images hanging on the page-marks. Several rough stools and a couple of benches are placed in rows in front of these stands, and on the walls hang two

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The Ainu women of Shari are exceedingly pretty, as they do not tattoo the long moustache across their faces, like other Ainu. Some of them have a small semicircular tattoo on the upper lip, which is not very displeasing to the eye; and in some cases is even becoming. The girls have also given up tattooing their arms. The men are much taller than the Ainu men of other regions, and they seem to be rather ill-natured. Japanese blood can be detected in many of them, and that may account for it. While the women are prettier, the men have repulsive faces, possessing all the characteristics of purely criminal types.

One young fellow who sat for me was the very image of Robespierre in his worst moments, and an old man who sat for me afterwards would, according to Phrenology, prove to be a murderer of the first water. This gentleman was a troublesome sitter, and excelled in making the most awful faces, which were accompanied by sounds imitating those of wild beasts. The Shari Ainu build their storehouses with cylindrical roofs, similar to those of their brethren on the Kutcharo Lake.

After the heavy storm of the previous night the weather cleared up for the rest of the day, and the sunset, reflected in the limpid waters of the river, was simply magnificent. On the other side, sheltered by the sand-hills, were a few Ainu huts standing out against the brilliant red and yellow sky, and here and there a large fish jumped out of the water, leaving circle after circle of concentric rings to break for the moment the reflection in the water.

From Shari to Abashiri the road is for some distance among trees, mostly fir and spruce, and then the Tobuts Lake is reached, half of which is a mere marsh. It is picturesquely situated, and I followed its borders for about three miles, having the sea on one side, the lake on the other. The track was easy and mostly on sand. At the outlet of the lake into the sea is the Ainu village of Tobuts, access to which is to be had only by boat, as the river is extremely deep, and its current very swift.

In the proximity of Tobuts another and smaller lake, the Opoto, with its short and winding estuary, is on the left of the traveller, while a long way ahead the Abashiri rocks stand high on the horizon. A few Ainu huts are scattered along the

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

spot on her upper lip. She walked a few steps forward, and when she saw me she stopped. She looked at me and I looked at her. Hers, with her soft eyes, was one of those looks which a man feels right through his body, notwithstanding all the self-control he may possess. There she stood, a graceful silhouette, with a bucket made of tree-bark in one hand and a vine-tree rope in the other, her supple figure almost motionless, and her eyes fixed on me. She was the most lovely Ainu girl I had ever come across, and not nearly so hairy as most of them. Indeed, in that soft twilight, and her wavy long hair blown by the fresh breeze, she was a perfect dream.

AN AINU BELLE.

"Wakka!" ("Water!") cried an angry old voice from inside the hut, interrupting the beginning of our romance, and she sadly went to the brook, filled her bucket with water, and took it into the hut. It was only a few seconds before she reappeared, and came closer, and I finished the sketch somewhat hurriedly.

"Let me see the tattoo on your arm," I asked her, and to my surprise the pretty maid took my hand in both her own, gave me one of those looks that I shall never forget, and her head fell on my shoulder. She clutched my hand tightly, and pressed it to her chest, and a force stronger than myself brought her and myself to the neighbouring forest. There we wandered and wandered till it grew very dark; we sat down, we chattered, we made love to each other; then we returned.

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

close to the sea. North of this river there are three more lagoons—the Komuki, the Shibumotzunai, and the Yassuchi, the first two of which have direct estuaries into the sea, generally blocked by drift-sand, and both are as dangerous as the Saruma lagoon when the water unexpectedly overflows. Owing to the heavy rains on the mountains the level of the lakes had risen considerably when I went through, and crossing the mouth of the first in a flat-bottomed boat, I was nearly swamped. The Ainu who was ferrying me across did not lose his presence of mind, and after a long struggle and violent efforts we reached the opposite shore. Yubets is a village of eighteen Ainu and three Japanese huts. The Ainu along these shores are extremely hairy, and some of them have red beards, while others are bald. Near some of their huts you may see cages where foxes and eagles are kept in captivity.

The women, all the way to Soya Cape, the most northern point of Yezo, have given up tattooing a long moustache and their arms. A small semicircular spot, similar to the tattoo of the Shari women, is nevertheless not uncommon. Bears, yellow and black, again are said to be in huge quantities on the thickly-wooded mountains at the back of the Saruma and other lagoons.

The coast is most desolate-looking. One may travel mile after mile without seeing a hut or meeting a single human being. Now and then, when I came to a lonely fisherman's hut, I was civilly treated; and, riding from morn till night, I reached Shari Mombets, where there are forty Ainu huts and about the same number of Japanese fishermen's shanties. It has a small anchorage for small junks only; but, unfortunately, it is not well protected, as the reef of rocks which runs in a north-east direction does not extend far out to sea. I was roughly treated here at first, for some Russian convicts, who had escaped from Sakhalin in an open boat, had been drifted by the current down this coast, and previously to my arrival had landed in the vicinity of this village. They were half starved, and could not speak a word of the language. They had no money and no clothes, and none of the natives seemed willing to help them in any way. Now that the long-wished-for freedom was obtained after years of servitude and chains,

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

the herring fishery. There are no Ainu to be found either at Tomamai or Onishika.

I continued my lonesome ride in the pouring rain, and soon came to a peculiar long tunnel, natural and partly excavated, between this place and Rumoi, a village prettily situated on the slope of a hill fifteen miles further. This place possesses a small anchorage at the mouth of the river, which is now only fit for junks and small sailing-boats, but could be considerably improved. Good coal has been discovered some way up the river. There is a track on the cliffs leading to Mashike. All along the coast are any number of fishermen's houses, but they were all closed and barricaded. Ultimately, descending from the cliffs in a zig-zag fashion, after another ten miles' ride I found myself at Mashike, the largest Japanese village in the Teshio district. Close to the tunnel there is a small Ainu village, where the natives let their hair grow very long, and then tie it up in a kind of knot, similar to the Corean fashion of head-dress, while the women have given up tattooing altogether. The fishermen at Mashike seem to suffer greatly from "*Kaki*," or rheumatism, and cancer, while consumption, malarial fever, and typhus are in a small proportion.

I had to stop over one day at Mashike, for the river was swollen by the heavy rains, and it was impossible to get across. On the other side of it stood Mashike-san, a huge volcanic mountain rising sheer from the sea, and forming Cape Kamuieto, under the shelter of which lies Mashike village; and further south Cape Uhui projects into the sea. It is the end of a mountain range which here runs north and then south again, in the latter part forming one side of the upper basin of the Teshio River. Mashike is the largest settlement either on the north-east or west coast of Yezo. Its population is partly migratory, but not so wholly as is the case with the villages I had previously passed. I was delayed still another day owing to the condition of the river; for the rain, instead of decreasing, poured down to such an extent that the stream could not be crossed, the current being too swift and the water too deep. The sea was also too rough to allow of my leaving Mashike in a canoe.

On the third day I rose early, and decided to attempt this much-desired crossing of the river. It had not rained during

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

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THE KAMUIKOTAN RAPIDS.

CHAPTER XVII.

The Ishikari River.

ON the north side of the mouth of the Ishikari River is an Ainu village called Raishats. Its inhabitants are not natives of this island, but were imported by the Japanese Government from Sakhalin when it was exchanged with Russia for the Kuriles.

At the entrance of the river, and close to this village, another wreck — of the "Kamida Maru" — a schooner, ended the mournful list of disasters on this inhospitable coast.

The Ainu of Raishats are different in some ways from the Yezo Ainu proper. They call themselves Kraftu Ainu, "Kraftu"[1] being the Ainu name for Sakhalin. Their skin is of a lighter colour; but the principal difference is in their eyes and eyebrows. The Kraftu Ainu have eyes of the Mongolian type, though larger, while the Yezo Ainu have not; and their eyebrows have a very pronounced curve near the nose. Most of the women seemed to suffer from consumption, and the men also did not seem as strong as the other Ainu. The women tattoo on their lips a small square pattern instead of the long moustache, and most of them have now adopted Japanese *kimonos*, or else wear gowns similar to those of

[1] Sometimes also pronounced *Krafto*.

[p. 179]

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

developed. The space from the nose to the mouth is extremely long, while the chin, which is rather round, is comparatively short and not very prominent. Thus the face has the shape of a short oval. The profile is concave and the mouth and eyebrows are prominent, though of course the nose projects more than the lips, yet without being too markedly projecting. The chin and forehead recede, as has been said, and in the supraorbital region the central boss is extremely well marked; also the brow ridges, which, however, are slightly less conspicuous than the central boss. The ears are usually large, flat, and simply-developed, with long lobes; but unfortunately, owing to the heavy weight of their enormous earrings this part of their ears is generally much deformed. Sometimes I have seen children with a hole in their lobes large enough for me to pass my finger through; with others, where the skin was not so elastic, the lobes were torn right through and the two sides hung down. In older people one does not see this so much, as their long hair entirely covers their ears. The average length of a man's ear is two and three-quarter inches; of a woman's, two and a half inches.

People have classified the Ainu as Mongolians, notwithstanding that they possess no characteristics whatsoever of the Mongolian races.

The colour of their skin is light reddish-brown, and not yellow and sallow, like that of Mongolians; they are very hairy, and the Mongolians are smooth-skinned; the features of the one race are diametrically opposed to those of the other; the mouth is strong and firm in the Ainu and weak in the Mongolian; and the Ainu eyes, the strongest characteristic of Mongolian races, do not slant upwards, nor are they long and almond-shaped, as with the Chinese or the Japanese, but with their long axes are in one horizontal plane, as in most Europeans. Indeed, the Ainu have a much greater resemblance to the northmen of Europe in their prehistoric stage than to any modern races, and least of all to the Mongolians.

But let us examine the eye more carefully. The iris is light brown, sometimes tending towards dark grey. One seldom sees black or very dark brown eyes save in half-breeds; and they are deeply set, as with Europeans. The

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

eyelids are no thicker than those of Caucasian races, though they droop, as is common among people exposed to the full glare of the sun. The broad ridges being very heavy and prominent, cover part of the upper eyelid over the outer angle of the opening. The eyelashes are extremely long, and the eyebrows are shaggy and bushy. The eyes are full of animal-like expression and emotional warmth, a thing very rare with their neighbours the Japanese or Chinese. The long eyelashes shading the large eyes and rendering them soft, together with their pathetic and slow way of talking, make men and women singularly interesting. Like most animals, the Ainu can "speak" with their eyes. 142

The hair in Ainu adults is for the most part black, wavy, and easily breaking into large curls. Among children, however, one sees brown shades, which darken with years, until the hair turns quite black. Along the north-east coast of Yezo I came across several Ainu adults who had reddish hair and beard; and in the Kurile Islands, at Shikotan, several of the children had light auburn hair hanging in large loose curls and rather flaxy in texture, while the hair of adults was even darker than that of the Yezo Ainu.

The hair, which is coarse and strong, is uniformly and thickly planted over the whole scalp, and reaches well down over the forehead, where, as my readers will remember, a space is cut out or shaved off. It grows long in men as in women, but when it exceeds ten or twelve inches it is generally trimmed in the shape of a half-circle at the back of the head, and is cut off level with the shoulders at the sides. The men have a luxuriant beard, whiskers, and moustache, which grow to a great length. The hair of the beard often begins directly under the eyes, and covers all the lower part of the face. Many of the natives also have a few short coarse hairs on the nose (especially noticeable in natives of the north-east coast of Yezo). The beard, whiskers, and moustache begin to grow in the Ainu when they are fairly young. A man at about twenty can grow a good beard, and at thirty his beard is very long. Ainu women, whom nature has not provided with such a luxuriant growth of hair on the lower part of the face, make up for it by having a long moustache tattooed on the upper and lower lip, which in their idea makes them look "very manly" (see Tattoos). 142 302 142 [304]

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6 ?

cherish more than personal ornaments, and this is, of course, even truer of women than of men. What strikes a stranger when looking at an Ainu for the first time is, as I have already said, the size of their metal earrings and heavy glass necklaces. As the Ainu cannot work in metals or make glass, these ornaments have been purchased from Japanese, Chinese, and Corean adventurers, and many costly skins of bears, foxes, wolves, or seals are gaily bartered for a few beads, worth next to nothing. The Ainu is fond of metals, but he does not know the difference between one and the other. All that glitters is gold for him; and if it is not gold then it must be silver. Therefore some Ainu are known to have invested all their fortune of valuable furs for a pair of brass earrings, and, what is more, they have never grudged the bargain! Previous to the importation of these worthless articles their ornaments were made of wood, bone, and shells, of which "survivals" are still to be seen with the Ainu of the Upper Tokachi.

The large circular earrings are much prized: men and women alike wear them. Many men, however, do not wear these metal earrings, but prefer instead a long strip of red or black cloth, or skin.

The lobes of the ears are frequently torn down by wearing these heavy earrings from early childhood, and they know not how to mend them by sewing them. Another hole is sometimes bored in the upper and sound part.

Ainu women of civilised districts occasionally wear metal finger-rings, but these are of course of foreign make, and imported.

Ainu *menokos* (girls) seem to have no partiality for bracelets or amulets, but necklaces are the dream of their life. The delight of an Ainu woman in a new necklace is in proportion to the size and number of the beads. A woman who possesses one of extra large beads is envied by all her less fortunate neighbours; and she who has several strings is at once admired and hated by all the womankind of the village. For, indeed, Ainu women are "human" enough to know how to hate each other! The beads which most take their fancy are the blue, black, white, or metal ones. The larger beads in the necklace are in front; and the rough wooden

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

directions and hang down in large wavy curls. The fingers are occasionally passed through it, and then with the palms of the hands it is plastered down on both sides.

A characteristic Ainu method of making the morning "toilette" is to bend the head low and let the long hair fall over the forehead. The two hands are then placed under it on the temples, and suddenly and violently the head is shaken and thrown back, the hair being pressed down by the hands at the same time. If the first attempt at neatness is not approved of, the process is repeated two or more times. I must confess that personally I could seldom see any marked difference between a head of hair "dressed" and one "not dressed"; but it must be remembered that the Ainu have no looking-glasses, and what they think is right is of course right for them.

Formerly, when an old woman lost her husband she had her head entirely shaved, and when the hair had grown long again she repeated the process as a proof of fidelity and affection to her deceased spouse. It is very rarely done now. She used to wear a sort of cap, with an aperture at the top, round the crown of the head during the time that her hair was short; and it was incumbent on the widow to wear a look of sorrow and pain till her hair grew long again.

The Ainu men have long beards and moustaches, which are never trimmed, with the exception of the Kurilsky Ainu, who trim theirs. The beard begins to grow when they are very young, but it is shaved till they reach manhood. It is then left to grow naturally, and never touched again as long as they live. Ainu women, whom nature has not favoured with such a manly ornament, supplement their deficiency by having a long moustache tattooed on their lips. Their hands and arms are also tattooed.

The tattooing among the Ainu is limited to the fair sex, and it is confined to the head and arms. Why and when the fashion was adopted is not known, and the semi-Ainu legends on the subject are very vague. One legend says that when the Ainu conquered Yezo, which was then inhabited by a race of dwarfs — "the Koro-pok-kuru" — some Koro-pok-kuru women came to the Ainu camp to beg food from them, and they did so by passing their arms through the reed walls of

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

539 304 the Ainu huts. One day an Ainu clutched one of these arms and pulled it in, when a tattooed pattern on the tiny arm was greatly admired by the hairy conquerors, who adopted the practice from that day.

304 562 A simpler reason is that the women, not being so hairy as the men, are humiliated by their inferiority in that respect, and try to make up for it by tattooing themselves. In support of this theory may be quoted the fact that women are only tattooed in parts which are left uncovered when clad in their long *atzis* gowns.

The Ainu process of tattooing is a painful one. The tattoo marks are usually done with the point of a knife; not with tattooing needles, as by the Japanese. Many incisions are cut nearly parallel to each other. These are then filled with cuttle-fish-black. Sometimes smoke-black mixed with the blood from the incisions is used instead. On the lips the operation is so painful that it has to be done by instalments. It is begun with a small semicircle on the upper lip when the girl is only two or three years of age, and a few incisions are added every year till she is married, the moustache then reaching nearly to the ears, where at its completion it ends in a point. Both lips are surrounded by it; but not all women are thus marked. Some have no more than a semicircular tattoo on the upper lip; others have an additional semicircle under the lower lip; and many get tired of the painful process when the tattoo is hardly large enough to surround their lips. The father of the girl is generally the operator, but occasionally it is the mother who "decorates" the lips and arms of her female offspring. Besides this tattooed moustache, a horizontal line joins the eyebrows, and another line, parallel to it, runs across the forehead. The tattoo could not be of a coarser kind. A rough geometrical drawing adorns the arms and hands of women, the pattern of one arm being often different from that of the other. Frequently only one arm is tattooed. I never saw tattoos that went further than the elbow, neither did I see any other part of the body tattooed. The four specimens given in the illustration show the patterns most usual in different tribes, though each individual has some slight variations.

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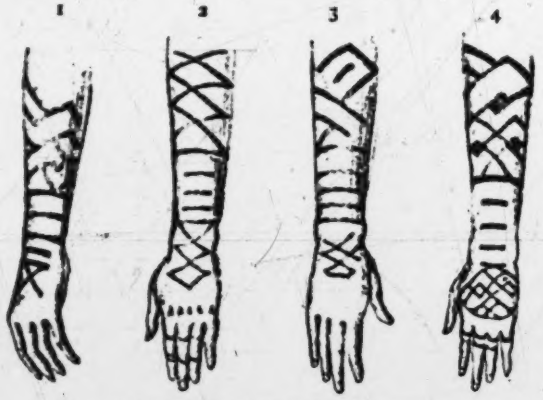
Fig. 1 was copied by me from the arm of a woman at Frishi-

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

kobets (Tokachi River); Figs. 2 and 3 are the two arms of Kawata Tera, a girl of Tobuts (north-east coast of Yezo); and Fig. 4 is the left arm of a girl at Piratori.



TATTOO-MARKS ON WOMEN'S ARMS.

It will be noticed that in the regions where the Ainu have come in contact with Japanese, rings are tattooed round the fingers, while the Tokachi Ainu women have none. In the two arms of Kawata Tera (Figs. 2 and 3) the dissimilarity of the two patterns is very marked at first sight, but on a close examination it is easy to perceive that the operator meant to carry out the same pattern on the right arm as on the left; only through his incapacity to reproduce correctly his former lines, or for other reasons, he got muddled up in the design, and left his work unfinished. If all the lines in the upper half of Fig. 3 were continued, the design would be very similar to Fig. 2.

Tattooing is considered an ornament, besides, as I have already mentioned, adding the coveted air of "virility" to women. There is no religious feeling connected with it, and the practice is rapidly dying out, as the Japanese men make fun of the Ainu women, who after all only tattoo their mouths and arms, while they themselves often tattoo the whole of the body. The Ainu have no rules as to when the girls are to be operated on. They are done both before and after marriage, contrary to what has been said, that the women do not tattoo themselves

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

304 after they have become wives. The moustache is generally finished before a girl gets married, as she herself is anxious to be thus decorated; but there are no rules as to virginity or marriage, for the arms and hands are as often tattooed after marriage as before. Indeed, in the Ainu country, "tattooing" one's wife seems to be one of the pleasures of the honeymoon. The design of these tattoos is meant to be, but is seldom, symmetrical. The Ainu apparently execute these designs on a preconceived plan, but the results rarely come up to expectation, as no drawing of the design is prepared beforehand. The bluish-black colour of the tattoo is very permanent and strong, and many an Ainu woman is disfigured for life, who, according to our ideas, would otherwise be good-looking.

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SNOW-SHOES.

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

CHAPTER XXIX.

Marital Relations, and Causes that Limit Population.

THE laws of marriage in the Ainu country are not very stringent; in fact, there are no laws. If a young man takes a fancy to a pretty hairy maid, and the maid reciprocates his affections, all they have to do is to go and live together, and there is no Mrs. Grundy to be scandalised at the want of closer forms and ceremonies. There is no function to celebrate the occasion; there are no wedding presents, no bridesmaids, no officiating clergyman, and no old slipper flung after the happy pair as soon as the knot is tied. The bridegroom either goes to live in his bride's hut, or, if he does not care for his mother-in-law, he will bring his lady-love to his own father's hut. Usually, however, the two, especially if their respective families are large, prefer to build a hut of their own. The honeymoon is spent in house-building, and while the bride carries the loads of timber and long reeds, the bridegroom accomplishes the more difficult task of putting them together as well as he can for future shelter. All goes well with the happy couple until the roof has to be lifted up bodily and perched on the forked poles, during which process "family rows" generally begin. But they do not last long, and when the house is finished, though not decorated, home peace reigns within, and the bridegroom, as we have already seen, proceeds to ornament his chief treasure—his wife—with tattoos on her arms. This idyllic state of things is not specially permanent, for soon after this first marriage the Ainu feels that he would like another wife, and, without thinking twice about it, he

7:Munro & Seligman D.E-4.5 (ca. 1900-1942) 1963
AB6 Ainu AB6

while straining it; lacquered feeding bowls (*itangi*); jugs of many kinds, with spouts (*etunup*); large lacquer bowls with lids, and sometimes with handles, called *patchi*; and wine cups or chalices (*tuki*) sometimes of fine old lacquer, usually with detachable stands. At festivals four of these should be placed on a tray with feet (*otchiki*), with a prayer-stick on the rim. The larger cup seen in Plate XI, fig. 5, was used for libations at the ritual salutation (*pase-ongami*) to the ancestral *kamui*. The small wooden vessel with a handle in Plate XI, fig. 4, was carved by an ancestor of my friend Mohekichi, and was valued in his family for several generations. All these objects are used in ritual. In the same figure is a *shintoko*.

Necklaces of beads (*rekutunbe*) are counted as women's treasure. They are of foreign manufacture, mostly Japanese, but some beads may be of Siberian origin. Many have pendants, probably serving as amulets. Indeed, the necklace itself is thought to have some protective influence, apart from its worth as ornament and mark of social standing. Simple ring earrings also are amulets, protecting the orifices of the ears, as tattooing the upper lip of women guards the mouth and nose against attacks of evil spirits.

On the wall behind the principal treasures are suspended swords (*emush*), quivers and sacred curled shavings. The present swords are nearly all foreign, and of soft iron, not to be compared with the tempered blades of the Japanese. For the last two or three centuries such weapons were forbidden to the Ainu, though they were allowed bows for hunting.

All are treasures in the sense that they are hoarded, but elderly Ainu distinguish between useful articles of value and what we might call fancy goods. The former are treasures (*iyoibe*), and the latter belongings (*ikoro*), of value only to the owner, but both classes have a suspicion of the supernatural about them.[1]

These sacred objects used to be hung on a cornice of tightly bound reeds on the north wall. The device was called either *chisei sembe* or *chisei noibe*, the heart or brains of the house. The cornice might be as much as twelve feet long, and sometimes went far enough over the corner to reach the sacred window. Most of the treasures are of Japanese make, though I possess two of rare Ainu

[1] The Ainu distinguished between men's and women's property—*machi-korpe* and *huchi-korpe*. The former passed usually from father to son, the latter from mother to daughter.—H.W.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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Fig. 1. A woman whom Munro treated for stomach trouble and who gave him his first information about the *kut*.

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Fig. 2. Wife of Tumashumi, an informant on the *kut* and an authority on dancing.

PLATE XXVII. AINU WOMEN.

[p. 78, (K)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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PLATE XXIX. TATTOOING ON HANDS AND ARMS OF A FEMALE MEDIUM (*TUSU*).

[p. 78, (M)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

VARIOUS RITES

Until work on the canoe was finished it was merely called a log (*saman-ni*) to avoid attention from evil spirits. When it was ready to be transported to the river, Shiramba Kamui and Wakka-ush Kamui were thanked and asked for further help. Two bunches of curled shavings were placed at the prow and two more at the stern. Formerly a backward-shaven *inau* and sometimes four small-winged *inau* were set up on the river bank. After launching, another prayer is said to Wakka-ush Kamui, who is, as we have seen, the deity of water. In these prayers to the Kamui of wood and water, the Ainu claim to be their grandchildren (*mitpo*).

The Bull-roarer

At Shiraoi in 1916 I saw a magical device which produced a booming sound and so may be called a bull-roarer. It looked like a spatula (*attush-para*) and was used to obtain a favourable wind for hunting deer. Some years ago in Northern Yezo I found a similar object called *rera-suyep* (wind-raiser). When I mentioned this to the aged Tekatte Fuchi she immediately imitated the swing of the arm and produced the sound of a bull-roarer. She remembered that in her childhood children were not allowed to swing a spatula lest by so doing they raised a storm. It was also said to arrest an epidemic. Landor (*Alone with the Hairy Ainu*, p. 288) describes flattened blocks of wood, elliptical at both ends, and from four to fifteen inches long. Some of them had carved designs, mostly circles. I have collected a number of specimens but none that would answer to his description.

The Fur of the Marten

It is related in legends that when an enemy was at sea, or out on the ice, hunting seals, a device to injure him was to assume the guise of a marten or sable and to curse him while dancing a *tapkara* on the shore. Spells to create a storm to sink a boat, or to break ice, were to be uttered while wearing gloves and leggings of marten fur.

Tattooing

Tattooing was a social custom rather than a religious or magical rite. However, it is believed to protect women from the entry of evil influences by way of the mouth and nose, and some account of it

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

VARIOUS RITES

304 [789] does not seem out of place here. The leading motive actuating women who performed and underwent a long series of far from painless operations was that tattooing, of the lips at least, was an essential preliminary to marriage. It was usual to begin the process at or before puberty on a spot on the upper lip, and to extend it gradually, the lips being usually finished by about the age of 18. Arms were often finished at about 20 and the hands later, sometimes after marriage. Arms and hands were supposed to [836] be finished before the birth of the first child. Pre-marital sexual relations were strictly prohibited, and the completion of the tattoo- [881] ing indicated that a girl was ready for marriage and motherhood. It does not appear that the change was marked by any rite.[1]

[773] But though tattooing (*manoko shiri uoshmari*) had not within living memory been backed by any religious observance, its use was warranted by myth attributing its origin to a supernatural being, either Kamui Fuchi or A-e-oina Kamui. There are also mythical tales relating how knowledge of it was received or stolen from the Koropok-un-guru.

[824] In preparation for tattooing, bark of the ash-tree (*iwa-ni*) or sometimes the spindle-wood (*komke-ni*) was cut into small pieces [386] and boiled, producing an infusion of a dark greenish colour. This did not affect the colour of the tattooing, which was done with soot (*pash*) from birch bark. The bark was lighted under the pot and it deposited a fine soot (*supash*). The infusion (*nire*) was applied three times, before the incisions, immediately after and when the soot had been lightly rubbed in. It was supposed to be healing and perhaps also to fix the pigment.

The operator did not copy from a pattern, nor did she first paint the design on the skin. She began with tiny incisions and extended them in repeated operations. Tekatte Fuchi says that the tattooing of face and forearms could be completed in about two years, but [622] that forearms were usually done at intervals extending up to ten [554] years. The daughter of a chief was supposed to finish earlier, either to set an example or to exert a magical influence on the welfare of the village.

[412] It is many years since obsidian flakes were used, though their use probably outlasted the general neolithic culture. More recently a small knife with a razor edge has been employed. Blood was

[174] [1] From this it would appear that there was a long period between puberty and marriage but Munro has given no further information.—B.Z.S.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

partly washed off with the hot infusion; soot from the pot bottom was gently rubbed in, and a cloth, usually black, was dipped in the infusion and dabbed on the wound. At the same time a form of words *pash chi-yai, roshki, roshki, pash ren-ren* (soot enclosed remain, soot sink in, sink in) was repeated several, usually three, times as a spell.

The black colour of the cloth and the darkness of the infusion may have magical properties, for the Ainu know that neither the black dye of the Japanese cotton cloth nor the bark infusion could affect the colour of the tattooing to any extent.

Whether the avoidance of tattooing during menstruation was a taboo or was based on greater sensitiveness and liability to inflammation at that period is uncertain. Those being tattooed had to abstain from flesh and fat, live on water for two or three days and vegetable food for a week and remain in the house for at least a week; my aged informants, never secretive about their beliefs, regarded these merely as wise precautions to hasten healing. There was often so much swelling of the lips after extensive tattooing that eating and speaking were prevented for some days. It was rare that there was sufficient inflammation of the arms to discharge the pigment, but the scars were indelible.

The Ainu regarded tattooing not merely as beautiful but as emphasizing group solidarity and communion with their great spirit ancestress, Kamui Fuchi, whose soot protects them against the evil spirits which, though invisible, are always near.

In the southern districts tattooing has been abandoned by general consent within the last thirty or forty years. In the northern province of Kitami it was abandoned earlier, and there old women of 70 may be seen without it or with but a tiny spot on the edge of the upper lip.

Drugs and Medicines

The usual name for aconite is *suruku*, which may mean 'great bow poison'. In prayer it is called Monorushi Kamui,[1] the meaning of which is uncertain. It is a feminine *kamui* susceptible to flattery

[1] In the Saru Basin this *kamui* is said to be the head of the aconite spirits, and to have resided on the top of a sacred mountain near Piratori. The headman of Piratori village controlled the collection of the aconite which grew on the mountain, and which was highly prized as being extremely poisonous. The granting by him of permission to collect was accompanied by a *kamui-nomi* ritual and

G /419 cont./

302 304 191 First, as far as the Gilyak are concerned, I believe I can state with certainty that nothing of the kind occurs among them today. At least no trace of such a custom among them was encountered by me, despite frequent contact with them for several years. This is noteworthy inasmuch as this custom is found among their immediate neighbors on Sakhalin, the Ainu, and more or less among all the other Paleo-Asiatic peoples, even though it may be gradually disappearing. In the Ainu area, the coloring or tattooing of certain parts of the body is practiced chiefly on Jesso /Yesso/. In the Japanese descriptions of this island, the Jeso-ki of Kannemon (1652) and Araĭ Tsikugo-no-Kami (1720), it is said that the Ainu women color their lips with the juice of the kudsi-gusa (or mouth-plant) and produce various flower- and cloud-like figures all around the mouth, as well as on the forehead, face, hands and feet, by means of needle pricks and rubbing in a black substance (1). These tattooings are applied

A 302 304 [175]

A 304 A [113]

1. "Descriptions de la terre Jesso, traduites du Japonais par Titsingh /Descriptions of the Land of Yesso, translated from the Japanese by Titsingh/" (Annales des Voyages, Vol. XXIV, 1814, pp. 155, 196). Cf. also Klaproth, San kokf tsou ran to sets, ou Apercu génér. des trois royaumes /General Survey of the Three Kingdoms/, translated from the original Japanese and Chinese, Paris, 1832, p. 231.

A [175] [184] to the girls in childhood by their mothers. They are also more or less discussed by the European or North American travelers who visited Jesso (2). To be sure, the same custom prevails

A [113]

2. For instance, by Vries (Siebold, Aardr. en volkenkund. toelicht. /Geographical and Ethnographical Explanations/, p. 100) and later by Broughton (A Voyage of discov. to the North Pacific Ocean, pp. 99, 105),

/419 cont./

304 113

2. (cont.)
Krusenstern (Reise um die Welt, Vol. II, p. 74), Langsdorff (Bemerk. auf einer Reise um die Welt /Notes on a Voyage around the World/ Vol. I, p. 285), Bickmore ("The Ainos or hairy men of Yesso, Saghalien, and the Kurile Islands." -- Amer. Journ. of Science, Sec. Ser., Vol. XLV, May, 1868), St. John ("The Ainos, Aborigines of Yeso." -- Journ. of the Anthropol. Instit. of Great Britain and Ireland, Vol. II, 1873, p. 249), and others.

304 184 among the Ainu of Sakhalin (3), but the Japanese traveler Mamia

304 175

3. Among the many reports concerning it the one by Dobrotworskij, who spent more than five years (1867-1872) as a physician in Aniwa on Sakhalin, deserves special attention. According to him, the operation of tattooing as it is done by the Ainu on the girls from their tenth year on -- up to four times a year -- is by no means as easy and harmless as one generally thinks. As a result of rubbing the pricked or scratched places on the skin with the oily soot taken from their Japanese kettles, the lips often swell so severely that the mouth cannot be opened and for three or four days the patients must live on only liquid food which they suck through a tube. The tattooing starts in the middle of the upper lip and is gradually continued from there. (Dobrotvorskii, "Iuzhn. chast' ostr. Sakhalina." -- Izviestiia Sibirsk. otd. Imp. Russk. Geogr. Obshch., Vol. I, Nos. 2 and 3, Irkutsk, 1870, p. 27. The same, Ainsko-russk.

[113]

A 304 175 [113]

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3. (cont.)
slovar' /Ainu-Russian Dictionary/, supplement to Uchen. Zap. Imp. Kazansk. Univ. 1875g., p. 33.

A 304 184

Rinsó (1808) (4) already noticed that the women there /420/ tattoo

4. "To-tats ki ko" (Siebold, Nippon, VII, p. 182).

themselves more feebly than those from Jesso and that in general this custom becomes less frequent there as one goes farther inland, that is, farther north from Aniwa. Finally, the same custom prevails among the Ainu of the Kurile Islands, and, indeed, according to Krascheninnikof (1), it extends to both sexes

A [113]

1. Krasheninnikov", "Opisanie zemli Kamchatki" (Polnoe sobranie putesh. po Rossii, Vol. II, St. Petersburg, 1819, p. 258).

there, but the men content themselves with blackening the middle of the lips, while the women tattoo themselves all around the mouth and also on the hands and arms almost up to the elbows.

K 302 [304]

It is very noteworthy that the ancient Italmen on Kamchatka, though surrounded by tribes among whom tattooing was a matter of course, did not themselves adhere to this habit, or bad habit, but only painted themselves white and red, which, before the arrival of the Russians, they practiced very heavily, "like monkeys," according to Steller, but later "much more moderately, in the fashion of the Cossack women" (2).

K [113] [386]

2. Steller, Beschreib. von dem Lande Kamschatka, p. 300. Krascheninnikof, op. cit., p. 68. To paint with white, the Italmen used either decayed wood or a naturally calcined mica which occurs here and there